HATIGUMPHA INSCRIPTION OF EMPEROR KHARAVELA





UTKAL UNIVERSITY OF CULTURE

BHUBANESWAR

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PUBLISHED BY:

UTKAL UNIVERSITY OF CULTURE

2004

Front Cover Description : RANIGUMPHA & CHHOTA HATIGUMPHA

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Published under the authority of Utkal University of Culture,
Sanskruti Vihar, Sardar Patel Hall Complex,
Unit-II, Bhubaneswar-751009, India.

2004
First Impression: 1000

Printed At : PERFECT PRINTERS & PUBLISHERS
23/6, Choudhury Market,
Bapuji Nagar, Bhubaneswar-9
Mobile : 94371 76710, 98610 15463

CAREER OF EMPEROR KHARAVELA

His early life and education:

Kharavela as shown above, was born in cir.64 B.C. In the third generation of the Cheti ruling dynasty of Kalinga. The panegyrist of the Hathigumpha Inscription states that Kharavela, who had a handsome brown complexion (*siri kadara sarira vata*) was possessed of various auspicious signs on his body and was gifted with many good qualities of head and heart. During his boyhood he was very carefully brought up with a view to furnishing him with kingly attributes and equipping him with the virtues of a conqueror and an administrator. The games he played were quite likely aimed at training him for his regal activities while at the same time he was given instructions in Writing (*Lekha*), Coinage (*Rupa*), Accountancy (*Ganana*), Law (*Vavahara*) and Administrative procedure (*Vidhi*) to make him proficient in state-craft. Writing or *Lekha*, that constitutes the curriculum of the Prince does not refer to mere art of writing but to royal correspondence which has been elaborated by Kautilya in his Arthasastra. Rupa of the curriculum is equivalent to Rupya meaning currency. The Arthasastra also speaks of an officer known as Rupadarsaka, meaning examiner of coins. Ganana i.e. accountancy is also referred to by the same authority in the sense of account and estimate of public finance. *Vavahara (Vyavahara)* is judicial administration in accordance with the established law and conventions and Kautilya also speaks of the judicial procedure as *Vyavaharika sastra*. *Vidhi* has been used by Kautilya as rule, such as *Kriyavidhi* meaning the rule of action and Barua thinks that *Vidhi* in the Hathigumpha text is a synonym for *Niyama* or *Charitra* or *Samstha* or *Dharmasastra*. The line five of the inscription throws further light on the education and proficiency of Kharavela in the art of music. Thus, it is clear that along with *Lekha, Rupa, Ganana, Vavahara and Vidhi* the curriculum of the prince included the Gandharva Lore.

His Yauvarajya:

The inscription reveals that Kharavela being proficient in all arts (*Sava vija*) began to rule as a Crown Prince at the age of fifteen. It may be pointed out that no where in the *Dharmasastra* and the *Nitisastra* literature an age limit is given for anointing a Crown Prince and so the age fifteen suggested by the Hathigumpha Inscription for Kharavela's rule as a Crown prince, is to be taken as a special case for him. The silence in the record regarding the rule of the Crown Prince along with the king (his father) appears significant. The inevitable supposition is that the father of Kharavela died a premature death by the time the prince was only fifteen years old and thus, at this minor age he was called upon to bear the brunt of administration as the Crown Prince. In that capacity he ruled over Kalinga for a period of nine years till he completed the 24th year of age when his coronation was performed.

This kind of administration by a Crown Prince, is not unknown in ancient Indian polity and the Jaina *Ayaranga Suttam* refers to a form of Government termed as *Yuvarajyani* which according to K. P. Jayaswal means a Government like the one over which Kharavela presided before his coronation. He remarks, "Legally such a period of rule was considered as interregnum. Government was probably in the hands of some council of Regency, the Sovereign being too young. It is, however, not possible to assert whether the regency was represented by a council or by some prominent persons of the royal family. We have instances in ancient Indian history of the queen mothers acting as regents during the minority of their sons. Queen mother *Nayanika*, the widow of the *Satavahana* king *Satakarni* I, for example, is known to have acted as regent of her two minor sons *Vedasri and Saktisri* and similar case may also be pointed out in the family of the *Vakatakas* in which the widow queen *Prabhavatigupta* assumed the administration on behalf of her minor sons *Divakarasena* and *Damodarasena*. In this connection it may be said that in the two instance cited above, the queen-mothers virtually wielded the administrative power and dominated the political affairs of their respective

kingdom. But in the case of Kharavela, although the Hathigumpha Inscription remains silent about the nature of the regency, eloquently speaks of the Crown Prince as the chief personality who controlled the works of administration (*Yovarajam Pasasitam*).

In ancient India the completion of the 24[th] year of age, i.e. the beginning of the 25[th] year was considered to be the age of entering into the wordly career. The early Upanisads indicate that this was the age when ordinarily the career of studentship was considered to be over. The *Brihaspatisutra* also points out that one is to play, get education and enjoy life upto the age of 25 after which one should start earning livelihood. Thus the coronation of Kharavela at the beginning of the age of 25 is in accordance with ancient Indian tradition.

The panegyrist of the Hathigumpha Inscription compares Kharavela at the time of his coronation with the famous king *Prithu*, the son of *Vena*. *Prithu* is regarded by the Indian Law-givers as an ideal monarch and has been given the title of Raja because he pleased his subjects by benevolent administration. The anointation of *Prithu* as Raja is considered to be a great event and the coronation oath elicited from him is regarded as a landmark in ancient Indian polity. The comparison of Kharavela with *Prithu* indicates that the former also undertook the oath at the time of his consecration to rule as an ideal monarch.

His Administration:

The system of Government organized by Kharavela followed to some extent the pattern laid down by the Mauryas in Kalinga. We have already seen that the *Kautilyan* system was carefully remodeled by emperor Asoka in order to fit in with the political exigencies in Kalinga. The high functionaries under Asoka were the *Mahamtra* and *Nagalaviohalaka* of *Tosali* and the *Rajavachanika of Samapa* Kharavela retained the first two posts which were respectively called *Mahamada* and *Nagara Akhadamsa*; they were probably the highest executive and judicial heads of the State under the king. The *Rajavachanika* was an executive officer under the *Mahamatra* in the Asokan hierarchy but it is difficult to trace a prototype in the

administrative system of Kharavela. In the commemorative inscription of *Tattvagumpha* No.1 we find an official called *Padamulika* which literally means one who serves at the feet (of the king) and it very likely means the royal attendant. An officer called *Padamulika* has also been referred to in the Kirari wooden Pillar inscription attributed to cir.1st century A.D. and this indicates that the post of *Padamulika* was known in Eastern India during that period. The names of the high officials who served either under Kharavela or under his successor have been preserved in different commemorative inscriptions in Udayagiri and Khandagiri hills. The *Jambesvara* cave inscription of *Udayagiri* reveals that *nakiya the Mahamada* and *Bariya* who was probably his wife jointly caused the excavation of that very cave. The inscription is the *Vyaghra gumpha* like wise reveals the name of *Bhuti, the Nagara Akhadamsa,* who was responsible for excavation of that cave while according to the inscription found in the *Tattva gumpha* No.1 of the Khandagiri, the donor of that cave was one *Kusuma* who held the office of the *padamulika*. It is, however, difficult to say whether words in the *Sarpa-gumpha* and the *Haridas gumpha* respectively, indicate the proper names or official designations. In the Junagarh Rock Inscription (72 Saka year) of Rudradaman we find two of the king's ministers designated as *Mati Sachiva* and *Karma Sachiva* and in analogy of this, it would be reasonable to take '*Kamma*" as the designation of a minister. *Kamma (Karma)* or *Karma Sachiva* was quite likely the Minister of Works and, as such, was responsible for construction and repair of forts and buildings, laying out of gardens, digging out of tanks and canals, and excavation of rock cut caves, etc., which are all referred to in the Hathigumpha Inscription. He was being assisted by *Chula Kamma* in proper discharge of his heavy duties.

The official dignitaries under Kharavela may thus be stated as follows:-

Mahamada or Mahamatra, who was probably the same as Sabbatthaka mahamatta of Pali literature (Minister in charge of General affairs). *Nagara Akhadamsa* or *Nagalaviyohalaka* who was probably the same as Nagarika Mahamatra of the *Artha Sastra* and *Voharika mahamatta* of Pali literature. *Kamma* is

corresponds to *Karma Sachiva* of Junagarh Rock Inscription. He was being assisted by *Chula Kamma*, probably a junior cadre minister. The Arthasastra also mentions a junior cadre of ministers who are members of *Mantri Parisad* but are placed below the High Ministers in rank and status. The Ministers of both these ranks are referred to as Councillors and Assessors by Megasthenes and other classical writers who probably wrongly include them in the 7th caste or class of Indian social structure. Strabo states - "The seventh class consists of the Councillors and Assessors of the king. To them belong the highest posts of Government, the tribunals of justice, and the general administration of public affairs.

The *Kirari* wooden pillar inscription, referred to above, throws important light on the administrative system prevalent in ancient Kosala and Kalinga. This inscription was discovered in the village of *Kirari* about 10 miles West of Chandrapur and the place was not far from the border of ancient Kalinga and Kosala during the period to which the record in question has been ascribed. The inscription reveals the name and designation of a large number of officers and the king under whom they served appears to be an independent and powerful one. Hiralal places the record on Palaeographic consideration in the 2nd century A.D. But it must be ascribed to the time before the occupation of Kosala and Kalinga region by *Gautamiputra Satakarni*, an event which took place sometimes during the first quarter of the 2nd century A.D. Palaeographically the *Kirari* inscription is almost contemporary with the *Gunji* Rock Inscription and both these Brahmi records may well be ascribed to the first century of the Christian era. The inscription was thus may not be removed in time from the Cheti rule in Kalinga and the evidence obtained from it would be more or less applicable to the period of the rule of Kharavela and his successors.

The Kirari record although much damaged reveals the following official designations of the period:-

Mahasenani	-	Commander-in-chief
Senapati	-	Commander of the army
Nagara rakhin	-	City police

Pratihara	-	Chamberlain
Ganaka	-	Accountant
Gahapatiya	-	Keeper of the household
Bhandagarika	-	Treasurer
Hatharoha	-	Elephant driver
Asvaroha	-	Horseman
Padamulika	-	Royal attendant
Rathika	-	Superintendent of Chariot
Mahanasika	-	Superintendent of the Kitchen
Hathivaka	-	Superintendent of Elephants

The structures of the fort of Kalinganagari had been damaged by storms, and for construction of embankments and flights of steps in many cool water tanks of the capital, as well as for laying out of gardens for enjoyment of the people Kharavela took steps. By doing all these works he claims to have pleased his subjects (*Pakatiyo cha rainjayati*) and so to have attained the ideal of Indian kingship in the very first year of his reign.

In the third regnal year Kharavela, who was himself proficient in the art of music, organized various performances, where acrobatism (*Dapa*), dance (*Nata*), as well as vocal and instrumental music (*Gita and Vadita*) were displayed. He also arranged ceremonial and social congregations in which feasting, merrymaking, wrestling etc. formed part. With such semi-religious, artistic and social performances the metropolis of Kalinga took a jovial and grandiose appearance and the inscription rightly describes that the entire city was made to dance as it were, with joy (*kidapayati Nagarim*).

The fifth year is remarkable for the development works undertaken by his Government. That year the aqueduct which had been originally excavated 300 years ago by Mahapadmananda for irrigation, was further extended and was made to flow up to Kalinganagari to serve as its moat. By the sixth year of Kharavela's reign the Kingdom came to the very prosperous and the royal exchequer overflowed with wealth. So the Government made a display of the royal wealth by remitting taxes and benevolences both in urban and rural areas and the amount thus relinquished was estimated to be many hundred thousands of coins. It may be suggested here that the

remission of the taxes and cesses was undertaken in expectation of the birth of the royal baby and early next year his queen (the Queen of the Diamond Palace) is known to have attained motherhood by giving birth to a son.

A close study of the Hathi ~umpha Inscription reveals that from the eighth regnal year onwards the public activities of Kharavela turned more and more towards religious and spiritual undertakings. His last notable public work is the construction of the great Victory Palace (*Mahavijya Pasadam*) in the ninth regnal year at an enormous cost of 38,00,000 coins. The erection of such a gigantic palace was undoubtedly meant for the vindication of his imperial dignity.

His Military Achievements

. That Kharavela possessed a large and invincible army (*Apatahatachako Vahanavalo*) is suggested by the Hatthigumpha Inscription. His army consisted of cavalry, elephantry, infantry, chariot (*Haya, Gaja, Nara, Ratha*) and also most likely a navy (*Nava*). This army was no doubt inherited by him, and after assuming sovereignty he appears to have enlarged and strengthened it considerably. From the very beginning he seems to have cherished an instiable ambition of conquest and expansion in imitation of the spirit of the later Vedic kings, as well as of the early kings of Magadha. In the very first year of his coronation the storm-tossed fortification of Kalinganagari demanded immediate attention and he readily repaired it and made it strong and invulnerable. After consolidating his military strength and establishment, Kharavela commenced his career of conquest and aggrandizement from the second regnal year.

By the time Kharavela was crowned king of Kalinga in the third generation of the Cheti dynasty, Satakarni I, the third monarch of the Satavahana family was already the master of an extensive territory that was lying to the West of Kalinga (*Pachhima disam*). Satakarni was ruling over the Maharastra region with his headquarters near Nasik, and if the mutilated *Nanaghati* Inscription of his queen *Nayanika* is to be believed, he was also the Lord of the Deccan (*Dakhinapatino*). His suzerainty over a portion of the Deccan is also attested by the

Hathigumpha Inscription in which it is indicated that the *Assaka* territory was within the sphere of his influence.

As both the Mahameghavahanas and the Satavahanas rose to political powers almost simultaneously, they began to vie with one another for supremacy, and a clash between them became inevitable. Kharavela had to face the rising power of the Satavahanas in the Deccan to realize his ambitions and his first military campaign was, therefore, directed against king Satakarni, the Satavahana monarch. In the second year of his reign he despatched a vast army consisting of elephant, cavalry, infantry and chariot which stormed the city of Asika, the capital of the Asska country and marched upto the river *Krisna* (*Kahnavenna*). This was a bold step for the newly anointed king, because he had to encounter the challenge of the mighty Satavahana power in the West and South-west. We do not know whether there was direct clash or not between Kharavela and Satakarni in course of mobilization of their respective forces that year.

As discussed earlier, Satakarni I very probably breathed his last in Cir.37 B.C. corresponding to the third regnal year of Kharavela and on his demise the widow queen *Nayanika* assumed the reins of Government as the regent of her minor sons *Vedasri* and *Saktisri*. This was a momentous opportunity for Kharavela who now made preparation for direct invasion of the Satavahana empire.

Early in the fourth regnal year, the Cheti emperor organized and pulled the resources of the invincible Vidyadhara territory that had been the military recruiting ground of the former kings of Kalinga and marched headlong to the West. The Rathika and the Bhojaka territories lying respectively to the South and the North of the Nasik region, were crushed and the Chiefs with their crowns cast off, their umbrella and royal insignia thrown aside, and their jewellery and wealth confiscated, were made to pay obeisance at the feet of Kharvela, the victor. It may be pointed out that *Maharathi-Tranakairo*, who was the father-in-law of Satakarni I, was probably the Chief of the *Rathikas* and either he or his successor had to sustain the defeat. The geographical location of the

Rathikas and Bhojakas, as well as, the relationship between the Satavahanas and the Rathikas clearly indicate that Kharavela's war with the Rathikas and Bhojakas could not have been possible without an encounter against the Satavahana power. As a consequence of this victory, Kharavela's suzerainty could spread over the Deccan from sea to sea.

For the next three years Kharavela waged no war and invaded no territory; he remained busy in works of material development of his territory. In the eighth regnal year he led an expedition to the North and invaded *Rajagriha*. The strong fort of the *Gorathagiri*, one of the hill fortresses guarding *Rajagriha*, was demolished and the city was put into great trouble. His triumph in *Rajagriha* created a stir among the *Yavanas* who were then in occupation of Mathura and were probably proceeding towards Magadha. The news of the achievements of Kharavela took the *Yavana* king with panic, who forthwith retreated towards Mathura. Kharavela, apparently, pursued him and purged the Yavanas out of Mathura which was then a famous stronghold of Jainism. The Yavana menace diverted the plans of Kharavela and demanded his immediate attention towards the North-west, as a result of which Magadha was spared that year. The expedition to Northern India was considered glorious and successful and probably in commemoration of it Kharavela constructed the great Victory Palace in Kalinga at enormous cost.

In the tenth year of his reign the army of Kalinga marched again towards North India (*Bharatavarsa*) for conquest and early in the eleventh year Kharavela after defeating the enemies secured from them jewels and precious stones at the time of their retreat. The enemies this time are, however, not specified in the inscription, and a reasonable inference would be the extirpation of the lingering power of the Indo Greeks (*Yavana*) in Northern India by the army of Kalinga.

After coming back from the North, Kharavela was confronted with a great challenge from the confederated Tamil States of the South. This confederacy consisted of the States of the Cholas, Pandyas, Satyaputras, Keralaputras, as well as, the

Island of Ceylon (Tamraparni), and as known from the inscription it was in existence for 1300 years prior to the time of Kharavela. That these territories were not subdued either by Mahapadmananda or by Chandraguptamaurya is known from history, and the Edicts of Asoka clearly mention them as independent Southern neighbours of the Maurya empire. Kharavela, in his 11th regnal year defeated the combined strength of these States and successfully shattered their league. The Line 13 of the Hathigumpha Inscription informs that, Kharavela obtained horses, elephants, and jewelleries after incurring heavy loss of wonderful elephants and ships. This was most probably in connection with his war against the Tamil League. The king of Pandya who appears to be the head of the League, surrendered before the conqueror and was forced to bring large quantity of pearls, jewels, and precious stones to Kalinganagari as tribute.

In the 12th year of his reign, Kharavela, for the third time advanced towards the North with a vast army and this time he even proceeded upto the North-west India (*Utarapadha*) and terrorized several kings to submission. On his return from the *Uttarapatha*, he encamped on the banks of the Ganges for an onslaught over Magadha. The people of Magadha were struck with terror at the sight of his elephants and horses and *Brihaspatimitra*, the then king of Anga and Magadha was forced to surrender at his feet. The inscription reveals that this defeat of *Brihaspatimitra* was decisive and the triumph of Kharavela achieved without much bloodshed was spectacular and glorious. It was, in fact, the climax of the distinguished military career of Kharavela.

Thus, within the short span of rule, Kharavela greatly raised the military prestige of Kalinga and achieved what probably no emperor of India in the past could accomplish. The defeat of the *Rathikas* and *Bhojakas* led to the extension of Kalinga'a suzerainty right up to the coast of the Arabian Sea, while the submission of *Brihaspatimitra* and the Pandya king made her arms felt from the feet of the Himalayas to the farthest extent in the South.

His religious policy:

Kharavela was not a convert like Asoka, but was a Jaina by birth. The very first line of the Hathigumpha Inscription salutes the Arhats and all Siddhas indicating that the king, whose glory spread over four quarters, was a sincere worshipper of the Jinas. Kalinga was a stronghold of Jainism, since the time of *Karakandu*, who was probably a disciple of Parsvanath and during the period preceding the invasion of *Mahapadmananda* this religion had great influence over her people.

The rule of the *Mahameghavahanas* revived the popularity of this religion and extended sincere patronage to further its cause. Kharavela, the illustrious monarch of the family was in fact; the greatest patron of Jaina religion and culture. The Hathigumpha Inscription while recording his earnest devotion and patronage to Jainism in Kalinga, also reveals the underlying religious motive of his military campaigns. In course of his *digvijaya* he appears to have visited Mathura in the North, *Satrunjaya* and *Terapura* in the West and *Sravanvelgola* in the South. In the 8th regnal year he followed a retreating *Yavana* king to Mathura and protected this Jaina stronghold from the occupation of the Indo-Greeks. The inscription indicates that Kharavela brought to Kalinga a sapling of the Kalpa tree burdened with foliage which was the *Kevala* tree of *Adijina Risabhanath*. His vast army, with elephants and chariots made a majestic procession while carrying the Kalpa tree and after reaching the capital the emperor distributed the spoils of victory as gifts to all house-holders and religious orders.

In the 11th year of his reign Kharavela reclaimed the deserted city of *Pithumda* which was once the metropolis of the ancient kings of Kalinga and in course of the work of reclamation he cultivated the city with plough drawn by asses. The use of asses in place of bulls for drawing ploughs appears significant, and the possible explanation of it is that Kharavela, a devotee of *Risabhanath*, preferred asses to bulls, the latter being spiritually associated with the Adijina.

The next year, after subduing Magadha he secured the image of Kalinga Jina, the symbol of the national and religious

sentiment of his people. This image which had been carried away by Mahapadmananda to Magadha was triumphantly brought back to Kalinga after a lapse of more than 300 years. This Kalinga Jina was to all probability *Risabhanatha*, for whom Kharavela had special veneration. The treasures of Anga and Magadha secured as booty were utilized in erecting lofty shrines with strong and beautiful gateways in Kalinga.

The Line 14 of the inscription states in glowing terms the royal support and patronage extended to Jaina Arhats. It is known from this that Kharavela was the worshipper (*Pujanurata*) of the monks who clad themselves in fine cloth (*Cinavatanam*) and were observing rainy season retreat (*Vasasitanam*). This indicates that the emperor was an advocate of Svetambara sect and the monks of this sect were receiving regular royal endowments (*Rajabhitinam*), but at the same time he showed high regards to those *Arhats*, who had renounced their sustenances (*Pakhina Samsita*) and were known as *Yapodyapakas*. Although this expression appears somewhat ambiguous it seems to refer to the Digambara sect of Jainism. It was for these *Arhats* that Kharavela caused to be excavated some cells in the *Kumari Hills* (Udayagiri) for the resting of their bodies (*Kayanisidiyaya*). The *Kumari Hills* were, in fact, a famous place of pilgrimage and the Line 15 of the inscription reveals that many illustrious *Sramanas* and *Yatis, Jaina Saints, Tapasas and Risis* (Brahmanical sages) and *Samghayanas* (Buddhist mendicants) used to congregate there from all parts of India. The religious significance of the place is hinted at Line 14, where it is stated that the wheel of Victory was well turned on the *Kumari Hill* and as pointed out earlier the expression implies the preaching of Mahavira on that spot. We further know that in accordance with the desire of the Queen of *Simhapatha* (Probably one of his queens) the Emperor constructed a magnificent abode for the honoured guests, close to and in front of the dwellings of the Arhats. This structure was constructed with 35,00,000 stone-slabs of fine quality, which were brought from distant places, and was decorated with artistic works as well as precious stones. The floor was given a pink coloured appearance and the supporting pillars were bedecked with emerald. This magnificent building, the

cost of which was estimated to be 105,000 coins, amply testifies to Kharavela's love and respect for the cause of religion and culture, and at the same time it reveals his stately grandeur. This also indicates that Kharavela showed equal respect and honour to all religions. He rightly claims for himself in Line 17 of the inscription, as the worshipper of all religious orders and the repairer of all shrines of gods.

It may, however, be said that during the short span of his rule Jainism made a great headway in Kalinga. The example set by him in patronizing Jainism was followed by many officers and noble men, presumably of his time, as well as by his queens and sons. As pointed out above, some caves in Khandagiri and Udayagiri are associated with *Chulakamma, Kamma , Bhuti, the Nagara Akhadamsa, Nakiya the Mahamatra,* and *Kusuma the Padamulika,* who were responsible for their excavations. The Chief Queen herself dedicated a suite of caves to the honour of the *Sramanas* of Kalinga while Maharaja *Kudepasiri* and Prince *Vadukha,* who probably came after Kharavela are known to have excavated beautiful cave-dwellings being inspired by the same ideals.

Thus the period was a golden age for Jainism which flourished in Kalinga as never before and after.

An estimate of Kharavela:

The Hathigumpha Inscription although secular in nature is religious in spirit and tone, and its fervour is heightened more and more towards the concluding lines. It is made sacrosant by placing spiritual symbols around it, the obvious implication of which is that its contents are too sacred to be untrue. Although it pronounces a panegyric on the works and accomplishments of Kharavela, it can not be regarded as a pan-eulogism and the spiritual stamp placed on it restricts the scope of high exaggeration. So unlike the other panegyric writing, the Hathigumpha Inscription should be treated as a faithful and authentic piece of record.

In the first century B.C. history of India entered into a period of political stagnation. The imperial edifice reared up by the Mauryas and the early Sungas rapidly collapsed and could not immediately be replaced by the Satavahanas. The

Indo-Greeks, who were bidding for an empire in the North and North-western India failed to achieve their goal owing to internecine warfare. And thus a vacuum was created in the political sphere that was filled up for a time in the second half of the century by Mahameghavahana Kharavela, the emperor of Kalinga.

The career of Kharavela, although meteoric, was vengeful and glorious. His ambitious conquests directed against all quarters of India were astonishingly successful and as a conqueror he ranks very high in the annals of history. But his military campaigns aimed at more for the vindication of the prowess of Kalinga than for building an empire for her by engulfing the conquered territories. A genuine patriot as he was, his ambition was to heighten the prestige of Kalinga not only by defeating the rising powers of his time, but also by retaliating the defeats sustained by Kalinga in the past. His first military achievement was the onslaught over the city of *Asika* which appears like avenging the defeat of king Kalinga by *Aruna of Assaka*, an event, although of several centuries past, was significant enough to linger in the memory of his time. Magadha, the traditional enemy was in fact the main target for retaliation because of Kalinga's humiliating defeat at the hands of *Mahapadmananda* and *Asoka*. Magadha was overrun more than once and in the 12th regnal year of Kharvela the final blow was cast resulting in her inglorious surrender. The military exploits of the great victor fully justify the epithet '*Chakravarthi*' given to him in the inscription of his Chief Queen.

Kharavela was not only a great conqueror but also a benevolent ruler. A marked difference is noticed between him and Asoka in their ideal of state-craft. The paternal theory of monarchy, propounded by Asoka, was not advocated by Kharavela who followed the time-honoured tradition that the king is the first servant of the State. Asoka being a conqueror had to follow a policy of appeasement by issuing conciliatory proclamations and instituting official inspection and judicial protection. He had a full code of official conduct and his legislations introduced to a considerable extent a regime of austerity inspired by ethical principles of Buddhism. Kharavela, on the other hand, was the ruler of his people and

his motive was not to appease but to please. His problem was not the consolidation of his rule but the glorification of it by successful achievement of prosperity at home and victory outside. This, however, could not be achieved by following a puritanic principle of state craft, and by enforcing censorship of public moral. His administration thus revived in a great scale the luxurious life and artistic activities in Kalinga and made the people lively and vigorous. Line 16 of the Hathigumpha Inscription states that he revived the *Tauryatrika* (performance of dance, song and concert) with its sixty-four branches that had been suspended during the time of the Maurya rule.

Kharavela was a great lover of music and fine arts, a wise administrator, a great conqueror, and at the same time was distinguished for religious and spiritual pursuits. The inscription represents him not only as the embodiment of the principles of politics, peace and equity (*Dandasamdhisamamaya*-Line 10), but also as a Sage (*Yati*-Line 9) and reveals his religious fervour as a true Jaina by recording the formulae of salutations to *Arhats* and *Siddhas* in the opening line. The closing line remarkably depicts his chivalrous, stately and spiritual attributes and concludes:

"Thus reigns that King of Bliss, that King of Prosperity, that *Bhikshu* King and that King of Dharma, His Majesty, the Mighty Conqueror Sri Kharavela, the descendant of *Rajarsi Vasu*, the embodiment of specific qualities, the worshipper of all religious orders, the repairer of all shrines of gods, the possessor of the rule of Law, the guardian of Law, the executor of Law, having seen, heard, felt and done good."

THE HATHIGUMPHA INSCRIPTION

INTRODUCTION

The Hathigumpha Inscription is incised on the overhanging brow of a natural cavern in the Southern side of the Udayagiri, and faces straight towards the R.Es. of Asoka at Dhauli, situated at a distance of about six miles. This inscription was first noticed by A. Sterling in 1820 AD who published an eye copy of it in Asiatic Researches XV, as well as, in his book, "An account, geographical, statistical, and historical of Orissa or Cuttack". The first reading of it was published by James

Prinsep along with the eye copy prepared by Kittoe in the J.A.S. VI (1837). In 1877 Cunningham published it in the C.I.I. I, and in 1880 R.L. Mitra published a slightly modified version in his *Antiquities of Orissa II*. It was by this time that a plaster-cast of the inscription was prepared by Locke which is now preserved in the Indian Museum, Calcutta. B.L. Indraji is credited with the first authentic reading of this inscription and he presented it before the *Sixieme Congres International des Orientalistes,* Vienna, in 1885. Buhler suggested certain corrections in Indraji's reading in 1895 and 1898. T. B. Block took an inked impression of the record in 1906 and Kielhorn sent that impression to J. H. Fleet, who proposed some more corrections with a short note in the *JRAS* 1910. Luder also published a note and a short summary of the inscription in the same journal.

F.W. Thomas and Sten Knonow made valuable contributions to the study of this inscription in the Annual Reports of the Archaeological Survey (India-1922-23) and Acts Orientalia Vol.I. respectively.

R. D. Banerji visited the spot in 1913 and four years later he prepared the inked impression of the record which was published later by K. P. Jayaswal in *JBORS III* (1917). Jayaswal also visited the rock that year and prepared a revised reading after an on-the-spot study, which he published in the next volume of the *JBORS.* In 1919 both R. D. Banerji and K. P. Jayaswal came to the spot again to re-examine the entire inscription and after their return H. Pandey was deputed to take a cast of it for the Patna Museum. Along with the cast, two more impressions prepared by M. S. Vats were brought to Patna Museum and Jayaswal made a fresh study of the record with the help of these materials. In 1924 both Jayaswal and Banerji again came to the site for further examination and the result was published by Jayaswal in *JBORS XIII* (1927). Both the scholars jointly edited the inscription afresh in the E.I.XX (1929-30). In 1929 B. M. Barua edited the "Old Brahmi Inscriptions in the Udayagiri and Khandagiri Caves" with elaborate notes. D. C. Sircar published a newly edited version of the Hathigumpha Inscription in his "Select Inscriptions, I" 1942.

TEXT: (DEVNAGARI)

१. नमो अरहंतानं (।।) नमो सवसिधानं (।।) ऐरेण महाराजेन महामेघ वाहनेन चेत राज वस वधनेन पसथ सुभलखनेन चतुरंत लुठ(ण) गुरा उपेतेन कलिंगाधिपतिना सिरिखारवेलेन

२. (पं)दरस वसानि सीरि कडार सरीरवता कीडिता कुमार कीडिका (।।) ततो लैख-रूप-गणना-ववहार-विधि-विसारदेन सबविजा वदातेन नव वसानि योवरजं (प)सासितं (।।) संपुंरग चतुवीसति वसो तदानि वधमान सैसयो वेनाभि विजयो ततिये

३. कलिंग राजवसे पुरिस युगे महाराजाभिसेचनं पापुनाति (।।) अभिसित मतो च पधमेवसे वात विहत गोपुर पाकार निवेसनं पटिसंखारयति कलिंगनगरि खिवीर (ं) सितलतडाग पाडियो च वंधापयति सवूयान प(टि) संठपनं च

४. कारयति पनतिसाहिसतसहसेहि पकतियो च रंजयति (।।) दुतिये च वसे अचितयि सातकनि पछिमदिसं हय-गज-नर-रध वहुलं दंडं पठापयति (।।) कह्ववेंणा गताय च सेनाय वितासिति असिक नगरं (।।) ततियो पुन वसे

५. गंधव वेद वुधो दपनतगीतवादित संदसनाहि उसव समाज करापनाहि च क्रीडापयति नगरिं (।।) तथा चवुथे वसे विजाधराधिवासं अहत पुबं कलिंग पुवराज निवेसितं.......... वितधमकुट स........ निखित छत

६. भिंगारे हित रतन सापतेये सव रठिक-भोजके पादे वंदापयति (।।) पंचमे च दानी वसे नंद राज तिवस सत ओघाटितं तनसुलिय वाटा पनाडि नगरिं पवेस(य)ति....... (।।) अभिसितो च (छठेवसे) राजसेयं संदंसयं तो सवकरवण

७. अनुगह अनेकानि सतसाहसानि विसजति पोर जानपदं(।।) सतमं च वसं पसासतो वजिर घर वि.........स मतुक पद(पुंना) स(कु)मार......... (।।) अठमे च बसे महति सेनाय महत......... गोरधगिरिं

८. घातापयिता राजगहं उपपीडापयति (।।) एतिन (ं) च कंम पदान संनादेन संचित-सेन वाहने विपमुचितुं मधुरं अपयातो यवनराज ....म............... यछति....... पलवभार

९. कपरुखे हयगज रध सह यति सवधरावास परिवेसने........ सवगहरगं च कारयितुं वह्मरगानं जयपरिहारं ददाति (।।) अरहत.......... नवमे च वसे

१०. .... राज निवासं महाविजय पासादं कारयति अठतिसाय सतसहसेहि (।।) दसमे च वसे दंडसंधीसाममयो भरधवस पठानं महीजयनं...........कारापयति (।।) एकादसमे च वसे ....पायातानं च मणिरतनानि उपलभते (।।)

११. कलिंग पुवराजनिवेसितं पीथुंठडं गदभनंगलेन कासयति (।।) जनपद गावनं च तेरसवससत कतं भिदति तभिर देह संघातं (।।) वारसमे च वसे........ (सत) सह सेहि वितासयति उतरापध राजानो..........

१२. मागधानं च विपुलं भयं जनेतो हथसं गंगाय पाययति (।।) मागधं च राजानं वहसतिमितं पादे वंदापयति (।।) नंदराज नीतं कालिंगजिनं संनिवेसं... (राज) गहरतन परिहारे हि अंग मगधवसुं च नयति (।।)

१३. ...(क) तुं जठर (ल)खिल गोपुराणि सिहराणि निवेसयति सत विसिकनं परिहारे हि (।।) अभुत मछरियं

च हथीनाव (तं) परिहर..... हय हथी रतन (मा)निकं(।।)पंडराजा एदानि ग्रनेकानि मुत मनिरतनानि ग्राहरापयति इध सतस(हसानि)

१४. ......सिनो बसीकरोति (।।) तेरसमे च वसे सुपवत विजयचफे कुमारी पवते ग्ररहते (हि) पखिन संसितेहि कायनिसीदियाय यापजावफेहि राजभितिनं चिनवतानं वासासितानं पूजानुरत उपासग (खा) खेल सिरिना जीवदेह सयिका परिखाता(।।)

१५. .....सकत समरग सुविहितानं च सवदिसानं यतिनं तपस इसिनं संघायनं ग्ररहत निसीदिया समीपे पभारे वगकर समुथापिताहि ग्रनेक योजनाहि ताहि (पनतिसाहि सतसहसेहि) सिलाहि सिहपथ राञिस ....

१६. .....पटलिक चतरे च बेडुरिय गमे थंभे पटिथापयति पानतरिय सत सह सेह (।।) मुरिय काल वोछिनं च चोयठि ग्रंग संतिकं तुरीयं उपादयति (।।) खेमराजा स बढराजा स भिखुराजा धमराजा पसंतो सुनंतो ग्रनुभवं तो कलाणानि

१७. ......गणविसेस कुसलो सव पासंड सव देवयतन संकार कारको ग्रपतिहतचकवाहन वलो चकधरो गुतचको पवत चको राजसि वुसुकुल विनिसितो महाविजयो राजा खारवेलसिरि (।।)

TEXT: (ROMAN)

1L *Namo Arahamtanam* [॥] *Namo Savasidhanam* [॥] *Airena Maharajena Mahameghavahanena Chetaraja vasa vadhanena pasatha subha lakhanena chaturamta lutha* [*na*] *guna upetena Kalingadhipatina Siri Kharavela.*

2L *[Pam] darasa vasani Siri kadara sariravata kidita kumara kidika Tato lekha rupa ganana vavahara vidhi visaradena savavijavadatena nava vasani Yovarajam [pa]sasitam*[॥] *Sampumna chatuvisati vaso tadani vadhamana sesayo venabhi vijaya tatiye*

3L *Kalimga rajavase purisa yuge maharaja bhisechanam papunati* [॥] *Abhisitamato cha padhame vase vatavihata gopura pakara nivesanam patisamkharayati Kalimganagari khivira[m] Sitalatadaga padiyo cha vamdhapayati sabuyana pa[ti]samtapanam cha*

4L *Karayati panatisahi satasahasehi pakatiyo cha ramjayati* [॥] *Dutiye cha vase achitayita Satakani[m] pachhimadisam haya gaja nara radha bahulam damdam pathapayati* [॥] *Kanhavemna gataya cha senaya vitasiti Asikanagaram* [॥] *Tatiye puna vase*

5L *Gamdhava Veda budho dapa nata gita vadita samdasanahi usaba samaja karapandhi cha kidapayati nagarim* [॥] *Tatha chabuthe vase Vijadharadhivasam ahatapuvam Kalimga puvaraja nivesitam ....vitadha makuta sa[viluthita] cha nikhita chhata*

6L *Bhimgare hitaratana sapateye sava Rathika Bhojake pade vamdapayati* [ǁ] *Pamchame cha dani vase Namdaraja tivasa sata oghatitam Tanasuliya vata panadim Nagarim pavesa[ya]ti.......*[ǁ] *Abhisito cha [chhathe] vase rajaseyam samdamsayam to savakaravana*

7L *Anugaha anekani satasahasani visajati porajanapadam* [ǁ] *Satamam cha vasam pasasato Vajiragharavati.......sa matukapada [pumna] sa[ku]mara..........*[ǁ]*Athame cha vase mahati senaya mahata.............Goradhagirim*

8L *Ghatapayita Rajagaham Upapidapayati* [ǁ] *Etina[m] cha kammapadana samnadena samchita sena vahane vipamuchitum Madhuram apayato yavanaraja........... ma............yachhati...........palava bhara*

9L *Kaparukhe haya gajd radha saha yati savagharavasa parivesane...Savagahanam cha karayitum Bamhananam jayapariharam dadati* [ǁ] *Arahamta [pasadaya] navame cha vase*

10L *[Nagariya Kalimga] rajanivasam Mahavijaya pasadam karayati athatisaya satasahasehi* [ǁ] *Dasme cha vase damda samdhi sama [mayo] Bharadhavasa pathanam mahijayanam..............Karapayati* [ǁ] *Ekadasame cha vase [satunam] payatanam cha maniratanani upalabhate* [ǁ]

11L *Kalimga puvaraja nivesitam Pithudam gadhavanamgalena kasayati* [ǁ] *Janapada bhavanam cha terasa vasa sata katam bhidati Tramira deha samghatam* [ǁ] *Varasame cha vase [senahi] [sata]sahasehi vitasayati utarapadha rajano [tato]*

12L *Magadhanam cha vipulam bhayam janeto hathasam Gamgaya payayati* [ǁ] *Magadham cha rajanam Bahasatimitam pade vamdapayati* [ǁ] *namdaraja nitam Kalimgajina samnivesam [Kalimga] [raja]gaha ratana pariharehi Amga Magadha vasum cha nayati* [ǁ]

13L *............[va]sino vasikaroti* [ǁ] *Terasame cha vase supavata vijaya chake Kumari pavate Arahate [hi] pakhina samsitehi kayanisidiyaya Yapannapakehi rajabhitinam chinavatanam vasasitanam pujanurata ubasaga [Kha]ravela sirina jiva deha sayika parikhata* [ǁ]

14L *.............[Ka] tum jathara [la]khila gopurani siharani nivesayati sata visikanam pariharehi* [ǁ] *Abhuta machhariyam cha hathinava [tam] parihara [upalabhate] haya hathi ratana [ma]nikam* [ǁ]*Pamdaraja edani anekani muta mani ratanani aharapayati idha satasa[hasani]*

15L ....*Sakata samana suvihitanam cha sava disanam yatinam tapasa isinam samghayanam Arahata nisidiya samipe pabhare varakara samuthapitahi aneka yojanahi tahi [panatisahi satasahasehi] silahi Sihapatha Rani sa [bhilasehi]*

16L ....*patalika chatare cha veduriya gabhe thambhe patithapayati panatariya satasahasehi* [II] *Muriya kala vochhinam cha choyathi amga samtikam turiyam upadayati* [II] *Khemaraja sa vadharaja sa bhikhuraja dhamaraja pasamto sunamto anubhavamto kalanni*

17L ....*gunavisesa kusalo save pasamdapujako savadevayatana samkarakarako apatihatachakavahanavalo chkadharo gutachako pavatachako Rajasi vasukula vinisito mahavijayo raja Kharavela siri* [II]

TRANSLATION: (ENGLISH)

Line 1-2 Salutation to Arhats. Salutation to all Siddhas. Arya Mahameghavahana Sri Kharavela, the Lord of Kalinga, who heightens the glory of the Chedi royal dynasty, who possesses all auspicious signs, and is gifted with qualities spreading over four quarters, and who has handsome brown complexion, played for fifteen years the games of the adolescent age.

Line 2-3 Thereafter, proficient in writing, coinage, arithmetic, law and procedure, and skilled in all arts, (he) ruled as the Crown Prince for nine years. After the completion of the twenty-fourth year of age, and with the ripening of the age of minority, (he) as glorious as Vainya, was crowned as king in the third generation of the royal dynasty of Kalinga.

Line 3-4 In the very first year of his coronation (His Majesty) caused to be repaired the gate, rampart, and structures of the fort of Kalinganagari, which had been damaged by storm, and caused to be built embankments for the cool tanks and laid out all gardens at the cost of thirty-five hundred thousand (coins) and thus pleased all his subjects.

Line 4-5 In the second year, without caring for Satakarni (His Majesty) sent to the West a large army of horse, elephant, infantry and chariot, and struck terror to the city of Asika with the troop that marched up to the river Krsna.

Thereafter, in the third year, versed in the art of music (His Majesty) made (Kalinga) nagari play, as it were, by arranging festivals and convivial gatherings, organizing performances of acrobatism, dance, as well as, of vocal and instrumental music.

Line 5-6 Then, in the fourth year, (His Majesty)......the Vidyadhara tract, that had been established by the former kings of Kalinga and had never been crushed before.

The Rastrika and Bhojaka chiefs with their crowns cast off, their umbrella and royal insignia thrown aside, and their jewellery and wealth confiscated, were made to pay obeisance at His Majesty's feet.

And, in the fifth year, (His Majesty) caused the aqueduct that had been excavated by king Nanda three hundred years before, to flow in to (Kalinga) nagari through Tanasuli.

Line 6-7 Further, in the sixth year of his coronation, (His Majesty) in order to display the regal wealth, benevolently remitted all taxes and cesses, on the urban and rural population, to the extent of many hundred thousands.

And, in the seventh year of his reign, (the Queen) of Diamond Palace, with a son attained motherhood.

Line 7-8 Then, in the eighth year, having destroyed the strong (fort) of Gorathagiri with a mighty army (His Majesty) oppressed *Rajagriha*.

Getting the tidings of all these achievements, the Yavanaraja, who had retreated to Mathura for the rescue of his army encamped there, surrendered(?)

Line 8-9 The sage (Kharavela), with the Kalpa tree burdened with foliage and with the horses, elephants and chariots..........(distributed gifts) to all houses, inns and residences, and with a view to making gifts universal, gave away the spoils of victory to the Brahmanas.

Line 9-10 And, in the ninth year, (His Majestry) caused to be built the great Victory palace-the royal residence at the cost of thirty-eight hundred thousand (coins).

Then, in the tenth year, (His Majesty) who embodied the principles of politics, diplomacy and peace, caused (the army) to march towards Bharatavarsa for conquest.

Line 10-11 And, in the eleventh year, (His Majesty) secured jewels and precious stones from the retreating (enemies). (His Majesty) caused to be cultivated Pithunda, founded by former kings of Kalinga, with ploughs drawn by asses. Also (His Majesty) shattered the territorial confederacy of the Tamil states that was existing since thirteen hundred years.

Line 11-12 And, in the twelfth year, (His Majesty) terrorized the kings of Uttarapatha by (an army of) hundred thousand. (His Majesty) generated great fear among the people of Magadha while making the elephants and horses drink from the Ganges. (His Majesty) made Bahasatimita, the king of Magadha, pay obeisance at his feet. (His Majesty) then brought Kalinga Jina that had been taken away by king Nanda, along with the jewels obtained from *Rajagriha*, and the treasures of Anga and Magadha.

Line 13-14 ....(His Majesty) caused to erect towers with strong and beautiful gateways at the cost of hundred Visikas. (His Majesty) obtained horses, elephants and jewelleries sending strange and wonderful elephants and ships.......The king of

Pandya caused to be brought here various pearls, jewels and precious stones hundred thousand in number.

(His Majesty) brought to submission the people of.......

Lone 14-15 And in the thirteenth year Upasaka Sri Kharavela, a devoted worshipper of those who clothe themselves in the cloth, enjoy royal endowment and take to rainy season retreat, excavated in the Kumari Hill, where the wheel of victory had been well turned, dwelling cells for resting of the bodies of the Japodyapaka Arhats who had renounced their sustenance.

Line 15-16 (As desired by) the Queen (of) Simhapatha, (His Majesty) set up in front of and beside the dwellings of the Arhats...............with those thirty-five hundred thousand stone slabs, which were raised from the best quarries and (brought) from a distance of many *jojans*, for the convenience of the honoured Sramans and for the Yatis, Tapasas, Risis and Samghayanas, who hailed from all directions, and also set up on the pink coloured floor, pillars bedecked with emerald at a cost of one hundred and five thousand (coins).

(His Majesty) revived the Tauryatrika with its sixty-four branches, that had been suspended during the time of the Mauryas.

Line 16-17 (Thus reigned) that king of Bliss, that king of Prosperity, that Bhiksu king and that king of Dhamma, His Majesty the mighty conqueror Sri Kharavela, the descendant of Rajarsi Vasu, the embodiment of specific qualities, the worshipper of all religious orders, the repairer of all shrines of gods, the possessor of invincible armies, the administrator of the rule of Law, the guardian of Law, the executor of Law, having seen, heard, felt and (done) good.

ଓଡିଆ ଅନୁବାଦ :

୧ମ ଓ ୨ୟ ଫକ୍ତି — ଅର୍ହତ ମାନଙ୍କୁ ନମସ୍କାର । ସମସ୍ତ ସିଦ୍ଧଙ୍କୁ ନମସ୍କାର । ଆର୍ଯ୍ୟ ମହାମେଘବାହନ ମହାରାଜ ଶ୍ରୀ ଖାରବେଳ, ଯେ ଚେତରାଜ ବଂଶର ଗୌରବବର୍ଦ୍ଧନ, ସମସ୍ତ ଶୁଭ ଲକ୍ଷଣର ଅଧିକାରୀ ଓ ଯାହାଙ୍କର ଗୁଣ ରାଶି ଚତୁର୍ଦ୍ଦିଗରେ ପରିବ୍ୟାପ୍ତ, ସେହି ସୁନ୍ଦର ଶରୀର ବିଶିଷ୍ଟ କଳିଂଗାଧିପତି ପନ୍ଦରବର୍ଷ ପର୍ଯ୍ୟନ୍ତ କୁମାର ସୁଲଭ କ୍ରୀଡାମାନ ଖେଳିଥିଲେ ।

୨ୟ ଓ ୩ୟ ଧାଡି — ତାହାପରେ ଲେଖନ, ମୁଦ୍ରା, ଗଣନା, ବ୍ୟବହାର, ବିଧି ଓ ସମସ୍ତ କଳା ଆଦି ବିଷୟ ଆୟତ୍ତ କରି ସେ ସର୍ବ ବିଦ୍ୟାରେ ପାରଙ୍ଗମ ହୋଇଥିଲେ ଏବଂ ନଅବର୍ଷ ପର୍ଯ୍ୟନ୍ତ ଯୁବରାଜ୍ଞ ରୂପେ ରାଜ୍ୟଶାସନ କରିଥିଲେ । ଚବିଶ ବର୍ଷ ବୟସ ପୂର୍ଣ୍ଣହେବା ପରେ ସେ କଳିଙ୍ଗ ରାଜବଂଶର ତୃତୀୟ ପୀଢ଼ିରୂପେ ସିଂହାସନରେ ବେଣ୍ୟଙ୍କ ତୁଲ୍ୟ ମହାରାଜା ରୂପେ ଅଭିଷିକ୍ତ ହୋଇଥିଲେ ।

୩ୟ ଓ ୪ର୍ଥ ଧାଡି — ରାଜ୍ୟାଭିଷେକର ପ୍ରଥମ ବର୍ଷରେ ସେ ବାତ୍ୟାବିଧ୍ୱସ୍ତ କଳିଙ୍ଗ ନଗରୀର ଦୁର୍ଗପ୍ରାଚୀର, ଗୋପୁର ଏବଂ ଅଟ୍ଟାଳିକାଗୁଡିକର ମରାମତି କରିଥିଲେ ଓ ତହିଁ ସଙ୍ଗେ ସଙ୍ଗେ ଶୀତଳ ପୁଷ୍କରିଣୀ ଗୁଡିକର ପାବଚ୍ଛ ଶ୍ରେଣୀ ନିର୍ମାଣ କରି ପଞ୍ଚତ୍ରିଂଶତ୍‌ଲକ୍ଷ ମୁଦ୍ରା ବ୍ୟୟରେ ଉଦ୍ୟାନଗୁଡିକ ପୁଣିଥରେ ସଜାଇ ପ୍ରଜାବର୍ଗଙ୍କୁ ଆନନ୍ଦିତ କରାଇଥିଲେ ।

୪ର୍ଥ ଓ ୫ମ ଧାଡି — ଶାସନର ଦ୍ୱିତୀୟ ବର୍ଷରେ ମହାମହିମ ଖାରବେଳ ସାତକର୍ଣ୍ଣୀଙ୍କୁ ଭ୍ରୂକ୍ଷେପ ନକରି ଅଶ୍ୱ, ଗଜ, ପଦାତିକ ଓ ରଥ ସହ ବିଶାଳ ସେନା ପଶ୍ଚିମ ଦିଗକୁ ପ୍ରେରଣ କରି କୃଷ୍ଣାନଦୀ ପର୍ଯ୍ୟନ୍ତ ଅଗ୍ରସର ହୋଇ ଅସିକ ନଗରୀରେ ଭୀତି ସଞ୍ଚାର କରିଥିଲେ । ତୃତୀୟ ବର୍ଷରେ ସେ ଗାନ୍ଧର୍ବ ବେଦ ପ୍ରବଣ (ମହାରାଜା) ଦପ, ନୃତ୍ୟ, ଗୀତ, ବାଦ୍ୟ ସହ ବିବିଧ ଉତ୍ସବ ସମାଜମାନ ଅନୁଷ୍ଠିତ କରାଇ କଳିଙ୍ଗନଗରୀକୁ ପୁଣି ଉତ୍ସବମୁଖର କରାଇଥିଲେ ।

୫ମ ଓ ୬ଷ୍ଠ ଧାଡି — ଚତୁର୍ଥ ବର୍ଷରେ କଳିଙ୍ଗର ପୂର୍ବ ରାଜାମାନଙ୍କଦ୍ୱାରା ସଂଗଠିତ ଅଜେୟ ବିଦ୍ୟାଧର ରାଜ୍ୟ... ରାଷ୍ଟ୍ରିକ ଓ ଭୋଜକ ରାଜ୍ୟର ଶାସକମାନେ ଭଗ୍ନମୁକୁଟ ହୋଇ, ରାଜଛତ୍ର ଓ ଲାଞ୍ଛନ ପିଙ୍ଗି ମଣି, ରତ୍ନ, ସମ୍ପଦ ସମର୍ପଣ ପୂର୍ବକ ତାଙ୍କର ପଦ ବନ୍ଦନା କରିଥିଲେ । ରାଜତ୍ୱର ପଞ୍ଚମ ବର୍ଷରେ ସେ (ଖାରବେଳ) ତିନିଶତ ବର୍ଷ ପୂର୍ବେ ନନ୍ଦରାଜା ଖୋଳାଇଥିବା ପ୍ରଣାଳୀକୁ ତନସୁଲୀ ବାଟଦେଇ କଳିଙ୍ଗନଗରୀ ପର୍ଯ୍ୟନ୍ତ ବିସ୍ତୃତ କରାଇଥିଲେ ।

୬ଷ ଓ ୭ମ ଧାଡି	ଅଭିଷେକର ଷଷ୍ଠ ବର୍ଷରେ ସେ ରାଜଐଶ୍ୱର୍ଯ୍ୟ ପ୍ରଦର୍ଶନ ପୂର୍ବକ ସହରାଞ୍ଚଳ ଓ ଗ୍ରାମାଞ୍ଚଳର ପ୍ରଜାମାନଙ୍କ ଉପରୁ କର ଛାଡ କରିବା ସହ ଲକ୍ଷ ଲକ୍ଷ ମୁଦ୍ରା ଦାନ କରିଥିଲେ । ରାଜତ୍ୱର ସପ୍ତମ ବର୍ଷରେ ମହାରାଣୀ ବଜିର ଘରବତୀ ପୁତ୍ରପ୍ରାପ୍ତିସହ ମାତୃତ୍ୱ ଲାଭ କରିଥିଲେ ।
୭ମ ଓ ୮ମ ଧାଡି	ଅଷ୍ଟମ ବର୍ଷରେ ବିଶାଳ ସେନା ଘେନି ସେ ସୁଦୃଢ (ଦୁର୍ଗ) ଗୋରଥଗିରି ଧ୍ୱଂସ କରିଥିଲେ ଏବଂ ରାଜଗୃହବାସୀଙ୍କୁ ପରାଜିତ କରିଥିଲେ । ସେହି କାର୍ଯ୍ୟକଳାପର ସମ୍ବାଦ ପାଇ ଯବନରାଜ (ନାମ ଅଜ୍ଞାତ) ମଥୁରାରେ ଅବସ୍ଥାପିତ ସେନାଦଳର ରକ୍ଷା ନିମନ୍ତେ ପଳାୟନ କରିଥିଲେ ।
୮ମ ଓ ୯ମ ଧାଡି	ଖାରବେଳ ପଲ୍ଲବଭାର କଳ୍ପବୃକ୍ଷକୁ ଅଶ୍ୱ, ଗଜ, ରଥ ସହ ସ୍ୱଦେଶକୁ ପ୍ରତ୍ୟାବର୍ତ୍ତନ କରି ପ୍ରତ୍ୟେକ ଗୃହ ଓ ଆବାସରେ ବିଜୟ ଲବ୍ଧ ଧନ ବଣ୍ଟନ କରିଥିଲେ, ଯାହା ସମସ୍ତଙ୍କର ଗ୍ରହଣୀୟ ତାହା ପ୍ରତିପାଦନ କରିବା ନିମନ୍ତେ ବ୍ରାହ୍ମଣମାନଙ୍କୁ ମଧ୍ୟ ଦାନ କରିଥିଲେ ।
୯ମ ଓ ୧୦ ଧାଡି	ନବମବର୍ଷରେ ସେ ଅଷ୍ଟତ୍ରିଂଶତ ଲକ୍ଷମୁଦ୍ରା ବ୍ୟୟରେ ମହାବିଜୟ ପ୍ରସାଦ ନାମକ ରାଜପ୍ରାସାଦ ନିର୍ମାଣ କରିଥିଲେ । ଦଶମ ବର୍ଷରେ ରାଜନୀତି, କୁଟନୀତି ଓ ଶାନ୍ତିରେ ଭୂଷିତ ହୋଇ ଭାରତବର୍ଷ (ଉତ୍ତର ଭାରତ) ଅଭିମୁଖରେ ସୈନ୍ୟ ପ୍ରେରଣ କରିଥିଲେ ।
୧୦ମ ଓ ୧୧ତମ ଧାଡି	ଏକାଦଶ ବର୍ଷରେ ପଳାୟମାନ ଶତ୍ରୁଙ୍କ ଠାରୁ ବହୁ ମଣିରତ୍ନ ଲାଭ କରିଥିଲେ । ସେ କଳିଙ୍ଗର ପୂର୍ବରାଜାମାନଙ୍କଦ୍ୱାରା ପ୍ରତିଷ୍ଠିତ ପିଥୁଡକୁ ଗଧଯୋଚିତ ଲଙ୍ଗଳରେ କର୍ଷଣ କରିଥିଲେ । ଆହୁରି ମଧ୍ୟ ତେରଶହ ବର୍ଷ ଧରି ସଙ୍ଗଠିତ ତାମିଲ ରାଷ୍ଟ୍ର ସଂଘକୁ ଭାଙ୍ଗି ଦେଇଥିଲେ ।
୧୧ତମ ଓ ୧୨ତମ ଧାଡି	ଦ୍ୱାଦଶ ବର୍ଷରେ ସେ ଏକଲକ୍ଷ ସୈନ୍ୟ ଘେନି ଉତ୍ତରାପଥର ରାଜାମାନଙ୍କୁ ସଂତ୍ରସ୍ତ କରିଥିଲେ । ସେ ହସ୍ତୀମାନଙ୍କୁ ଗଙ୍ଗାନଦୀରେ ଜଳପାନ କରାଇବା ସମୟରେ ମଗଧବାସୀଙ୍କ ମନରେ ବିପୁଳ ଭୟ ଜନ୍ମାଇଥିଲେ ଏବଂ ମଗଧରାଜ ବହସତି ମିତ (ବୃହସ୍ପତି ମିତ୍ର) ତାଙ୍କର ପଦ ବନ୍ଦନା କରିଥିଲେ । ତାହାପରେ ସେ ନନ୍ଦରାଜା ନେଇଥିବା କଳିଙ୍ଗଜିନ ସହିତ ଅଂଗ, ମଗଧ ରାଜ୍ୟ ଓ ରାଜଗ୍ରିହଠାରୁ ବହୁ ଧନସମ୍ପଦ ଘେନି ଆସିଥିଲେ ।
୧୩ତମ ଓ ୧୪ତମ ଧାଡି	ସେ ଶତ ବିସିକନଂ (ଦୁଇହଜାର ?) ମୁଦ୍ରା ବ୍ୟୟରେ ସୁଦୃଢ ତଥା ସୁନ୍ଦର ଗୋପୁର ଓ ସ୍ତମ୍ଭମାନ ନିର୍ମାଣ କରିଥିଲେ । ଅଦ୍ଭୁତ ଓ ଆଶ୍ଚର୍ଯ୍ୟ ଧରଣର ହସ୍ତୀ ଓ ନାବ ବଦଳରେ ସେ ଅନେକ ଅଶ୍ୱ, ହସ୍ତୀ, ମଣି, ମାଣିକ୍ୟ ଲାଭ

କରିଥିଲେ । ପାଣ୍ଡ୍ୟରାଜା ଲକ୍ଷ ଲକ୍ଷ ସଂଖ୍ୟାର ମୁକ୍ତା ଓ ମଣିରତ୍ନ ଏଠାକୁ (କଳିଙ୍ଗ ନଗରାକୁ) ଉପହାର ଦେବା ନିମନ୍ତେ ଆଣିଥିଲେ । ....ସେ ଅଧିବାସୀମାନଙ୍କୁ ବଶୀଭୂତ କରିଥିଲେ ।

୧୪ତମ ଓ ୧୫ତମ ଧାଡି — ରାଜବୃତ୍ତି ଭୋଗୀ, ଝାନବାସଧାରୀ ବର୍ଷାବାସୀ ଅର୍ହତଙ୍କ ପୂଜକ, ଉପାସକ ଶ୍ରୀ ଖାରବେଳ ବିଜୟଚକ୍ର ସ୍ୱପ୍ରବର୍ତ୍ତିତ ହୋଇଥିବା କୁମାରୀ ପର୍ବତ (ଉଦୟଗିରି) ଗାତ୍ରରେ ସର୍ବତ୍ୟାଗୀ ଜପୋଦ୍ୟାପକ ଅର୍ହତମାନଙ୍କର ଶରୀର ବିଶ୍ରାମ ନିମନ୍ତେ ଜୀବଦେହୀ ଆଶ୍ରୟସ୍ଥଳୀମାନ ଖୋଳାଇଥିଲେ ।

୧୫ତମ ଓ ୧୬ତମ ଧାଡି — ସିଂହପଥ ରାଣୀଙ୍କ ଅଭିଳାଷ କ୍ରମେ, ସମ୍ମାନାସ୍ପଦ ଅର୍ହତମାନଙ୍କ ସୁବିଧା ପାଇଁ ଏବଂ ସର୍ବଦିଗରୁ ଆସୁଥିବା ଯତି, ତାପସ, ଋଷି ଓ ସଂଘାୟନଙ୍କ ନିମନ୍ତେ ସେ ବହୁ ଯୋଜନ ଦୂରରୁ ଆନୀତ ପଂଚତ୍ରିଶତ ଲକ୍ଷ ଶିଳାଖଣ୍ଡଦ୍ୱାରା ଅର୍ହତଙ୍କର ଆଶ୍ରୟସ୍ଥଳୀ ସମୀପରେ ତଥା ସମ୍ମୁଖଭାଗରେ ସୁନ୍ଦର ହର୍ମ୍ୟ ନିର୍ମାଣ କରିଥିଲେ ଏବଂ ତହିଁରେ ପାଟଳ ବର୍ଣ୍ଣର ଚଟାଣ ଉପରେ ବୈଦୁର୍ଯ୍ୟ ଖଚିତ ସ୍ତମ୍ଭମାନ ଗଢି ଏକଶତ ପାଞ୍ଚଲକ୍ଷ ମୁଦ୍ରା ବ୍ୟୟ କରିଥିଲେ । ସେ ତୌର୍ଯ୍ୟତ୍ରିକ (ସଂଗୀତ, ନୃତ୍ୟ ଓ ବାଦ୍ୟାଦି)ର ବ୍ୟବଛିନ୍ନ ହୋଇଥିବା ଚଉଷଠି କଳାର ଉନ୍ନୟନ କରାଇଥିଲେ ।

୧୬ତମ ଓ ୧୭ତମ ଧାଡି — ଏହି ରୂପ ରାଜ୍ୟ ଶାସନ କରି ସେହି କ୍ଷେମରାଜ, ବୃଦ୍ଧିରାଜ, ଭିକ୍ଷୁରାଜ, ଧର୍ମରାଜ, ରାଜର୍ଷି ବସୁଙ୍କ ଦାୟାଦ ମହାବିଜୟୀ ଶ୍ରୀ ଖାରବେଳ, ଯେ ବିଶେଷ ଗୁଣର ଆଧାର, ସର୍ବଧର୍ମର ପୂଜକ, ସର୍ବଦେବାୟତନ ସଂସ୍କାରକାରକ, ଅପ୍ରତିହତ ସେନାବଳର ଅଧିକାରୀ ଏବଂ ତତ୍‌ସହିତ ଯେ ଶାସନ ଚକ୍ରଧାରକ, ନିୟମ ଶୃଙ୍ଖଳା ରକ୍ଷକ ଓ ନୀତିନିୟମ ପ୍ରବର୍ତ୍ତକ, ସେ ସର୍ବ ବିଷୟ ଦେଖି, ଶୁଣି ଏବଂ ଅନୁଭବ କରି ବହୁ କଲ୍ୟାଣମୟ କାର୍ଯ୍ୟ ସମ୍ପାଦନ କରିଥିଲେ ।

